"those enduring matinee idols"

A CHRONOLOGICAL LOOK AT SOUND SERIALS (1929 - 1956)

CHAPTER 12
AUGUST - SEPTEMBER, 1971
VOLUME 2 - NUMBER 2

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Grant Withers in RADIO PATROL
(See page 162)

MASTHEAD: Tristram Coffin as KING OF THE ROCKET MEN; Nino Pipitone in G-MEN VS. THE BLACK DRAGON

Adaptation of Serial for TEMI by ERIC HOFFMAN and BOB MALCOMSON

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Photo Sources: Urwin Hendrix, C.M. Parkhurst, Angel Gutierrez, Jim Stringham & Eric Hoffman

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THE CAST

The Lone Ranger	A Man of Mystery
Silver	Silver Chief
Tonto	Chief Thunder-Cloud
Joan Blanchard	Lynn Roberts
Bob Stuart	Hal Taliaferro
Bert Rogers	Herman Brix
Allen King	Lee Powell
Dick Forrest	Lane Chandler
Jim Clark	George Letz
Jeffries (Smith)	Stanley Andrews
Blanchard	George Cleveland
Father McKim	William Farnum
Kester	John Merton
Sammy	Sammy McKim
Felton	Tom London
Drake	Ted Adams
Major Brennan	Allan Cavan
Captain Rance	Edmund Cobb
Taggart	Raphael Bennett
Snead	Maston Williams
Regan	Jack Rockwell
Haskins	Carl Stockdale
Lincoln	Frank McGlynn, Sr.

How much THE LONE RANGER cost to produce is a matter of conjecture. Certainly under $100,000. There were few interior sets since the essential elements of the story were germane to out-of-doors filming. Tho lavish trappings were not required, a sizable cast was. But what made the serial the success it was was a highly original screenplay, the product of five writers, that immediately captured the interest of the audience and held it throughout fifteen episodes.

A unique, for its time, plot twist was in the aspect of THE LONE RANGER's identity. The "mystery man" idea was again put to use, but where it was formerly used (for the most part) to hide the identity of the villain, the ploy was transposed and skillfully developed to keep the identity of the hero a well kept secret until the last minutes of the final reel. This was a first. In billing, THE LONE RANGER was only known as "A Man of Mystery," with the audience given five dressed-alike suspect "Rangers" from which to make their guess. They were Herman Brix (a/k/a Bruce Bennett), Lee Powell, Lane Chandler, George Letz (a/k/a George Montgomery), and Hal Taliaferro (a/k/a Wally Wales). To cloak this mystery man in anonymity, his entire face was hidden by a mask patterned after the style used in ZORRO RIDES AGAIN (pg. 138)—a black half-mask for the upper portion of the face with wire mesh covering the lower part. To further hide THE LONE RANGER's identity, the voice of actor Billy Bletcher was dubbed in when the masked man "spoke." Additional impetus was given the plot in having four of the five suspects killed-off during the proceedings: Letz in chapter six; Taliaferro in #12; and Chandler and Brix in #15. The fact that the character role played by Lane Chandler was originally intended to be revealed as THE LONE RANGER is detailed on page 25.

Early Republic advertising had THE LONE RANGER's horse, Silver, shown as being played "By Himself." Obviously somebody caught this laughable error, for subsequent posters showed "Silver Chief" doing the role.

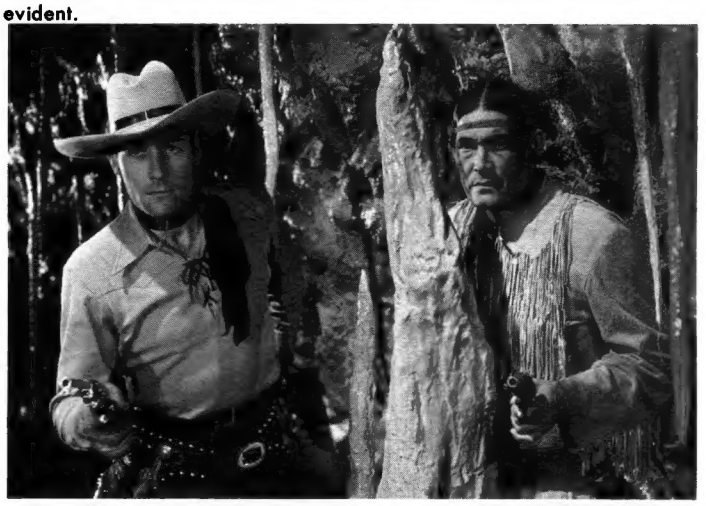
THE LONE RANGER's faithful companion, Tonto, was in the very capable hands of Chief Thunder-Cloud (Victor Daniels). However, the correct spelling is Thundercloud. Misspellings on poster art are nothing new. The most flagrant was probably showing Linda Stirling as Sterling on some of the posters for MANHUNT OF MYSTERY ISLAND (Republic, '45).

Originally a radio hero, THE LONE RANGER was the combined creation of writer Fran Striker and Radio Station WXYZ (Detroit, Michigan) owner, George W. Trendle. The first broadcast was on January 30, 1933, and the program was heard regularly until September 3, 1954. At the time the movie serial was released, the series was carried on 26 stations—from New York to California—three times per week.

In 1940, the serial was edited into a feature and released as "Hi-Yo Silver" (The Wonder Horse). No mention is made of THE LONE RANGER in the advertising, yet the masked man and Tonto are prominently shown.

At this time, the radio program was now running on 130 stations—and appearing in comic strips in over 100 newspapers (including *Librairie Moderne*, Paris, France; *Nippu Jiji*, Honolulu, Hawaii; and *El Pais*, Havana, Cuba).

That the original serial, plus its sequel THE LONE RANGER RIDES AGAIN in 1939, did much to arouse interest in the character is self-evident.



Allen King and Tonto. An alert theater-goer back in 1938 could have identified *The Lone Ranger* immediately just by observing the gun belt King is wearing.

During the closing days of the Civil War, lawless bands of deserters from both armies waged guerilla warfare upon an already weakened South. Violence and cruelty overran the land . . .

And somewhere in the state of Texas, such a band of renegades is led by a Captain Smith. His principal aides are Kester, Felton and Drake. Wagon trains carrying settlers are under attack with men, women and children slaughtered indiscriminately, Smith's raiders taking whatever loot they can find.

At his camp, Smith is visited by a man named Snead, a treacherous informer and scavenger. Snead, anxious to curry favor with Smith, tells him that aboard the stagecoach his men captured and are bringing in is an important government official.

From the prisoner's papers, the man is identified as Colonel Marcus Jeffries, the newly appointed Commissioner of Finance for Texas. Jeffries has been personally appointed by the President of the United States, Abraham Lincoln. His duty will be to enforce the tax collections in the state. As Smith learns this, an insane and diabolically daring plan starts taking shape.

Smith intends to assume Jeffries' place and use the authority vested in the position to drain Texas dry of its money and carve a personal empire out of the state, using his private army (which he plans to increase). Jeffries is murdered; Captain Smith no longer exists, since he is now "Marcus Jeffries."

Jeffries' hirelings, with the "official sanction" of the Commissioner, have the area terrorized, seizing land, homes, and livestock. But danger to Jeffries' role of virtual dictator appears imminent when Snead informs him that a band of Texas Rangers, led by Captain Rance, have returned to Texas and are going to be riding thru the area.

Fearful that the Texas Rangers will discover his harassment of the settlers as well as his murderous tactics, and put to an end his dreams of empire, he is quick to act.

Later that day, Rance's Texas Rangers see a lone figure stumbling across the frontier road. The man is Snead. He explains that Jeffries' tax collectors took his horse when he was unable to pay exhorbitant levies. Rance agrees to help Snead and check on Jeffries. Meantime, Snead learns that the group plans to camp at Grant Pass for the night. The Rangers give him a horse so he can get to his "home." But instead, Snead rides off to tell Jeffries what he has found out.

That night, Snead leads Kester and his gunmen to Grant Pass. The company of Rangers are massacred and left for dead. The ambushers ride off, secure that Jeffries' profitable rule is out of peril.

At the site of the massacre, an Indian emerges from the shadows of the rock walls. Solemnly he examines the bodies of the Rangers and finds one still alive. After carrying the unconscious, wounded man to a nearby cave, the Indian nurses him back to health.

When the Ranger regains consciousness, the Indian tells him: "You not well."

"The others . . . they . . .?"

Joan Blanchard is in the foreground and Tonto at rear astride his horse. The Rangers are (L. to R.) Bob Stuart, Bert Rogers, Jim Clark, Dick Forrest and Allen King.

"Other Rangers all dead. You only man Tonto find alive."

The response is in a low voice. "The only one . . ." Then, with trembling intensity, he continues, "I'll never rest until those deaths are avenged." There is a pause before he musingly concludes, "*The Lone Ranger.*"

As Jeffries' acts of terrorism increase, one man appears on the scene to defy him: a mysterious rider, wearing a black mask and riding a magnificent white stallion called Silver. With his Indian friend Tonto, this man of mystery, *The Lone Ranger,* comes to the aid of the ranchers. In retaliation, and in an effort to increase his power, Jeffries orders all weapons surrendered. But *The Lone Ranger* counters this move. He and Tonto ride swiftly throughout the territory and alert the ranchers to head for an old fortress-stockade in San Juan Valley. There they can hold off Jeffries' guerillas.

When word of this ploy reaches Jeffries, he is furious. And to add to his frustration, he learns that a special administrator, George Blanchard, is on his way to investigate affairs in the territory.

Jeffries orders: "Those Texans must be cleared out of that stockade before he gets here. If Blanchard talks to them, he'll have the Federal Cavalry down on us in no time."

Jeffries decides to use Snead as a plant to get into the stockade. The traitorous renegade then tells Jeffries that in his snooping he has narrowed down the number of suspects as being *The Lone Ranger* to one of five men.

At the stockade, where the ranchers are making a last-ditch effort to hold off Jeffries' guerillas, the five "suspects" are first seen: Dick Forrest, Jim Clark, Bert Rogers, Allen King and Bob Stuart.

The battle is a costly one for the ranchers and their supply of food and ammunition nears exhaustion. Snead, now considered to be one of the defending ranchers, has convinced the five principals he knows where the vital items are stored. They wind up in a trap.

Brought before Jeffries for questioning, the five men refuse to identify one of their number as *The Lone Ranger.* Angry, Jeffries orders them put in a cell. Snead is secretly posted outside the cell door and hears one of the five men reveal his identity as *The Lone Ranger* to the others. A pact is made, banding them together as "Rangers" to help Texas defeat Jeffries' forces.

When Snead informs Jeffries of what he has heard, orders are given that the five Rangers are to be shot by a firing squad. As the Rangers are being led to their execution, they learn that Jeffries has instructed Snead to blast open the stockade gates to enable Kester and his renegades to enter and wipe out the ranchers.

Just as Dick, Allen, Bob, Jim and Bert are about to be executed, a carriage pulls into the courtyard. Out step George Blanchard and his daughter Joan. Jeffries is flustered at the unexpected arrival and is forced to call off, temporarily, the execution.

Meanwhile, Tonto has appeared on the scene, climbing over the courtyard wall. Unseen he moves toward Blanchard's coach and within seconds is driving it away, racing past the five Rangers. They run to the vehicle and mount the horses. Jeffries and his men are helpless to stop them, fearful of using their murderous methods in the presence of Blanchard.

This confrontation never appeared in the serial. Far right is Snead (killed in ch. one). Taggart, next to Snead, does not enter the cave until ch. five, and never leaves it alive. Facing them is Jim Clark. Bob Stuart has Kester around the neck. About to be clubbed with a gun is Bert Rogers. On the ground is Dick Forrest. Allen King is missing.

The five Rangers and Tonto head for an old cave in the mountains. Here the setting is eerie. Stalactites hang from the ceiling, stalagmites protrude from the floor, and volcanic geyser pits bubble away.

Tonto saddles up Silver while one of the Rangers dons the mask and guns of *The Lone Ranger*. He is soon racing to the stockade to intercept Snead.

Meanwhile, Snead, trusted by the ranchers, proceeds to pour a trail of powder to explosives-filled kegs. He lights the powder and waits expectantly. *The Lone Ranger* arrives and attacks Snead. A fight ensues, but the Ranger is unable to prevent the explosion which blasts a hole in the stockade gates. Snead is killed by the blast, and the Ranger knocked unconscious.

Kester and his men ride into the stockade with their guns blazing, the ranchers unable to stop them. *The Lone Ranger* regains consciousness only to find himself in the path of the oncoming horses. He is apparently trampled to death!

[Editor's Note: Most cliff-hanger "escapes" are predictable. If a car or wagon is seen plumping over a cliff as a chapter wind-up, you can usually forecast the hero jumping clear prior to the fateful plunge in the opening sequence the following week. However, there were two "escapes" that eluded prediction for this editor, thus providing a week (in each case) of anxiety before finding out the resolution. The first concerned chapter one of DAREDEVILS OF THE RED CIRCLE (Rep., '39), to be discussed in a future TEMI. The second enigma was the wind-up of chapter nine of THE LONE RANGER . . .]

Jeffries attempts to steal tax collection receipts (silver) before they are to be removed from the Pecos City bank by federal troops. His plan is aborted by the Rangers. Certain that the Rangers will take the money to Fort Bentley, Jeffries sends Kester and his renegades to intercept. A gun battle ensues—during which the silver (on pack horses) is hidden by Tonto. Federal troops arrive and halt the battle. The four Rangers (Jim Clark was killed in chapter six) are taken as prisoners, the troopers refusing to relinquish them to Kester. If, as the Rangers say, the money will be returned, they will be released to Kester. In the meantime, they are to be incarcerated in the Fort jail.

(L. to R.) Forrest, King, Rogers and Stuart. Seated is Major Brennan. Facing the Rangers is Kester.

Tonto, using a serape for a disguise, gets into the Rangers' cell, under the pretense of bringing them food. That night, *The Lone Ranger* gets out of the cell masquerading as a peon. He rides to where the pack horses carrying the silver are hidden and brings them to the Fort. Here he is attacked by Kester. Attempting to pull the Ranger from his mount, Kester manages to rip off one of his boot spurs. Tho the Ranger escapes, and the Major of the Fort has the money, Kester now is certain he can identify the man behind the mask.

Kester and the Major enter the cell, Kester confident one of the prisoners will be missing. Found immediately are Bert, Allen and Dick, but not Bob. Then Bob rises from his bunk. Kester is not to be rebuffed. He has "the missing spur." *Whoever is minus a spur on his boot is The Lone Ranger!*

The four Rangers are lined up. Kester immediately sights the spurless boot. Here the camera serves well as Kester's eyes as they slowly move upward from the feet of the exposed Ranger to his face. While the camera pans, Kester mutters triumphantly, "*The Lone Ranger!*"

[Editor's Note: The film cutting of this sequence was superb. There was no way the identity of THE LONE RANGER could escape exposure. Or so it seemed. When the camera finishes panning upward we see the face of Dick Forrest. But further investigation reveals each of the four Rangers are missing a spur. It was a logical "escape" and certainly avoided the stigma of being a "cheat." Deserved credit goes to the film editors (Helene Turner and Edward Todd), and to the two directors behind the camera, for obscuring the fact Kester's eyes halted at the boot of the *first* Ranger he sighted with a missing spur.]

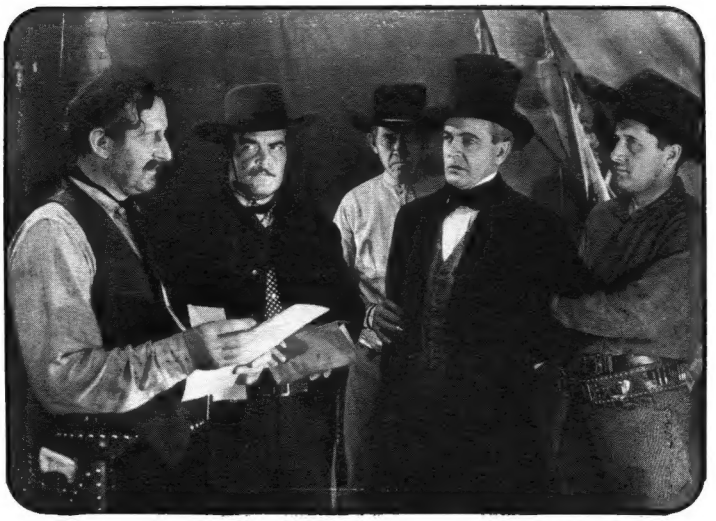
[Editor's Note: Legend has it that Republic destroyed the negatives and prints to the two serials and feature after their rights to use of the character expired. If this be true, it is regrettable—since the films are truly Republic classics. However, TEMI is of the opinion that prints do exist, more probably in some foreign country. In March, 1945, this editor saw once again in a theater in Cherbourg, France the entire fifteen episodes of THE LONE RANGER. The chapters were bunched and shown over a period of three evenings. They were dubbed in French much to this editor's amusement, but the audience accepted Tonto (and the others) speaking French as fact. Since France was a battlefield for the Germans and the Allies, Republic obviously was not shipping films into the country. Hence, if this expropriated print existed so must many others. If they are in existence today is another question. Perhaps a TEMI reader can supply the answer.

Present owner of the rights to THE LONE RANGER character is Jack Wrather Productions. TEMI is told they have some single episodes of the two serials, but not all.]

CHAPTER TITLES

1. Heigh-Yo, Silver!
2. Thundering Earth
3. The Pitfall
4. Agent of Treachery
5. The Steaming Cauldron
6. Red Man's Courage
7. Wheels of Disaster
8. Fatal Treasure
9. The Missing Spur
10. Flaming Fury
11. The Silver Bullet
12. Escape
13. The Fatal Plunge
14. Messengers of Doom
15. The Last of the Rangers

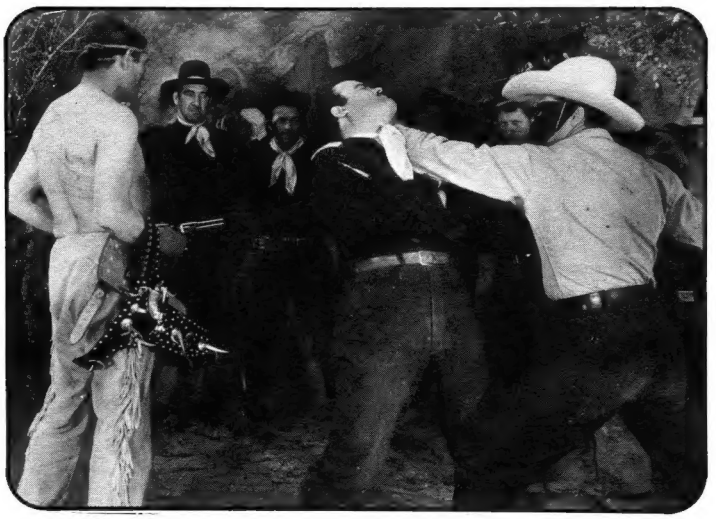
The Lone Ranger was Republic's first serial for the year, released 2/12/1938. And it was the second teaming of William Witney and John English as directors. Sol C. Siegel received credit as Associate Producer, but Robert Beche supervised the work. ①



(L. to R.) Capt. Smith, Kester, Felton, Col. Marcus Jeffries, and unbilled actor Jack Ingram. Jeffries is assassinated. Smith assumes his identity as Commissioner of Finance for Texas, intent on fleecing ranchers in the territory. ②

A pact is made by five men, banding them together as "Rangers" to thwart Jeffries in his diabolical scheme. One of them is eventually revealed as *The Lone Ranger*. (L. to R.) Bert Rogers, Dick Forrest, Bob Stuart, Jim Clark and Allen King. ③

The Lone Ranger eludes being trampled to death by Jeffries' henchmen at the end of ch. one. He has the ranchers shove a wagon into the stockade gate opening and joins them in a gun duel with the enemy troopers led by Kester. ④



Later, in ch. two, Tonto is captured by Kester, who attempts to torture him into revealing *The Lone Ranger's* identity. But the Ranger appears and frees his friend, delivering a sound beating to Kester as punishment for his cruelty. ⑤

In ch. five, the Rangers are almost ambushed at the Shelby Mill. But Forrest and King enter the Mill (supposedly Jeffries' ammunition supply center) and use an old cannon to drive off the renegade troopers. In an ensuing chase, Jim Clark is shot . . . ⑥

. . . and is followed to the Rangers' hideout by Taggert. *The Lone Ranger* arrives, engages Taggart in a fight, and comes close to being boiled alive in the steaming geyser of a volcanic crater. Next episode, Silver kicks Taggart into the crater!

(7)

Clark's wound proves fatal in ch. six. When Tonto and *The Lone Ranger* go to Clark's parents to console them, they find Mrs. Clark ill and in need of medicine. The masked man calls on Father McKim for the needed prescription.

(8)

Bob Stuart's uncle, who makes *The Lone Ranger*'s silver bullets, is killed in ch. 11. Stuart, bent on vengeance, joins a card game the assassins are having. (Actor Bud Osborne is at left.) Stuart's ante is three silver bullets. He's shot, and dies in ch. 12.

(9)

Kester finds the Rangers' hideout in ch. 14. Forrest is now struck down by a bullet. *The Lone Ranger* arrives and a gun battle ensues. But the noise vibrations caused by the gunfire brings the stalactite roof cascading on all. Forrest dies in ch. 15.

(10)

Blanchard, Sammy (grandson of Bob Stuart's uncle), and Joan — who were hiding in a back room of the cave during the avalanche — join Rogers and King in bidding final farewell to their comrade. Then, Jeffries and his renegades attack the cave!

(11)

Rogers and King ride for help, Silver following. One of the two men is shot. The survivor transfers to the white stallion and brings aid. Jeffries is killed. Later, the last of the Rangers unmasks at Joan's request, revealing Allen King.

(12)

JUNGLE MENACE

Written Specially
for TEMI by
JAMES A. STRINGHAM

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CHAPTER TITLES

1. River Pirates
2. Deadly Enemies
3. Flames of Hate
4. One Way Ride
5. Man of Mystery
6. Shanghaied
7. Tiger Eyes
8. The Frame-up
9. The Cave of Mystery
10. Flirting with Death
11. Ship of Doom
12. Mystery Island
13. The Typhoon
14. Murder at Sea
15. Give 'Em Rope

JUNGLE MENACE was Columbia Pictures' first of 38 serial productions — released in late Summer, 1937. Featured were LeRoy Mason (left) and Reginald Denny. Few hand-to-hand combat sequences in cliff-hangers went so far as to show the "letting of blood." But there is no dilution of realism in this scene.

At the port of Seemang, British Malaya, the tramp steamer *Monsoon* loads cargo. Two shadowy figures watch from a nearby building. Animal trapper Frank Harding (Frank Buck) supervises the loading of his caged animals. Peters, agent of Chandler Elliott (John St. Polis), a local plantation owner, boards the ship and is endangered when a cage falls, freeing a leopard. Harding recaptures the big cat.

Peters finds rubber aboard, apparently stolen from Elliott. The watchers shoot him down as he leaves the vessel.

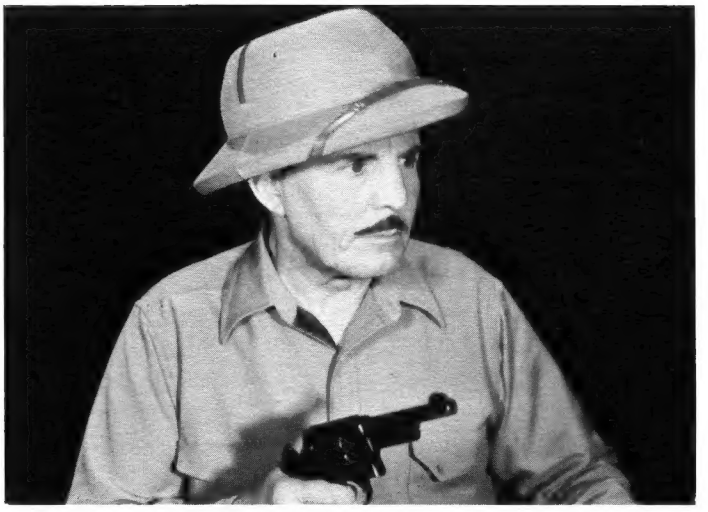
Elliott, with his overseer Jim Murphy(LeRoy Mason) receives news of the murder and sends for foreman Tom Marshall (Reginald Denny). Murphy directs another load of stolen rubber to the ship. Moments later, a leopard attacks the driver. The mysterious "Tiger Man" (Sasha Siemel) appears and, armed only with a spear, kills the beast. Marshall rides up as he disappears into the jungle and takes Wilson, the driver, back to Elliott's home. Murphy is able to arrange his escape. As a result of Peters' murder, Elliott leaves to carry the evidence he has gathered on the criminal activities in Seemang to the Governor.

At the Southern Cross Cafe, local planters—including Banning (Richard Tucker) and Valerie Shields (Esther Ralston)—discuss the activities of the rubber pirates. Elliott's daughter Dorothy (Charlotte Henry), dancing with Tom Banning (William Bakewell), returns to the table in time to hear of the latest crimes.

In a suite above, Armand Rogers (Duncan Renaldo), owner of the cafe and second in command of the criminal ring, learns that Elliott not only refuses to sell his plantation but now intends to meet with the Governor. He dispatches henchmen to stop Elliott's car and warn him off. The planter ignores their threats and arrives at Governor Simpson's office. As he starts to tell who he suspects of leading the pirates he is murdered by a shot from outside.

Visiting the Elliott home, Harding finds Dorothy and the servants bound and the house ransacked. After he frees them, Inspector Starrette (Matthew Betz) and other police officers arrive. Dorothy appears at the head of the stairs. When she hears Harding being told of her father's murder, she screams and falls to the stairs.

So ended chapter one, and, except for a weak conclusion, it was well done in the telling. The following episodes, however, were slow-paced and unimaginative. The writers made the unpardonable error of exposing the identify of the chief criminal in the second chapter. Then, for some reason, they chose to virtually ignore Frank Buck, nominal star of the serial, and made LeRoy Mason their chief protagonist.



Frank Buck

[Editor's Notes: Publicity for the serial read: "Columbia enters the serial field with the most sensational set-up in the history of chapter shows!" . . . Frank Buck in no sense of the word was a wild animal "trainer," but rather a "trapper." Prior to JUNGLE MENACE, his safaris were shown in "Bring 'Em Back Alive" ('32) and "Wild Cargo" ('34) . . . Sasha Siemel was imported from Brazil. He allegedly "is the only white man in the world who hunts jungle beasts armed only with a native spear." . . . Reginald Denny received prominent billing in the supporting cast, yet is killed-off in chapter three . . . Charlotte Henry's claim to fame was playing the title role in "Alice in Wonderland" ('33) . . . Exactly who directed JUNGLE MENACE is an enigma. No director is shown on any of the poster art; George M. Melford is given sole credit in publicity stories, yet Melford and Harry Fraser are listed under "technical credits" as co-directors.]

THE MYSTERIOUS PILOT

Written Specially for TEMI By
CHARLES McCLEARY

One of the better serials of 1937 was Columbia's THE MYSTERIOUS PILOT. It was based on the novel "The Silver Hawk" written by William Byron Mowery, and directed by Spencer Gordon Bennet. Captain Frank Hawks made his only screen appearance in the title role. Hawks, who was a famous pilot in the early days of aviation and with no previous acting experience gave a competent performance. However, his visage was against him as he looked too old to be playing a serial hero. [Editor's Note: Glenn Shipley, in his article concerning Spence Bennet, "Views & Reviews Magazine", Fall, 1969, commented: "While Hawks was doubled in all the dangerous sequences, he couldn't be prevented from stunting in real life, nearly killing himself one night when trying a take-off in a make-shift seaplane for his own amusement while vacationing at a mountain lake. Several months later he did manage to kill himself while flying a non-commercial craft." And "Time" magazine reported in its issue dated June 12, 1933: "Lieut. Commander Francis Monroe Hawks flew non-stop across the U.S. last week in 13½ hours, four hours faster than the previous non-stop record which he also held."]

This was Columbia's second serial and a tremendous improvement over their first effort. Most of the shooting was on location at Bass Lake in northern California, which doubled nicely for the Canadian northwoods. Photography by Edward Linden and Herman Schopp was excellent, and this, coupled with the scenic locations, gave the serial a visual quality far superior to that of the average serial.

Hawks was ably assisted by a good supporting cast including Dorothy Sebastian as his leading lady; Rex Lease and Bob Terry as Canadian Mounties; Kenneth Harlan, Ted Adams, Frank Lackteen and Harry Harvey as the villains; and Guy Bates Post and Yakima Canutt as friends of Hawks. Canutt, of course, also kept busy doubling both Hawks and Terry in the action sequences. The title of the novel, "The Silver Hawk", refers to Captain Hawks' airplane.

In chapter one, Jean McNain (Sebastian) witnesses a murder on a train in the Canadian northwoods. The homicide was committed by wealthy Carter Snowden (Harlan), Jean's employer. Jean slips off the train at the next stop and escapes into the woods. Discovering Jean missing, Snowden orders an immediate search for her.

Villains Tom London (left) and Frank Lackteen.

Heroes Frank Hawks (left) and Rex Lease.

Jean, meanwhile, has been found by Jim Dorn (Hawks) and he agrees to fly her to her father's mining camp in a remote section of the Canadian northwest. Snowden then tries to frame Jean for the murder, and two Mounties — Kansas (Lease) and Casper (Terry) — set out after her.

George Rosener (who also collaborated on the screen play), Dorothy Sebastian and Frank Hawks.

Fifteen chapters of intrigue and adventure conclude in an aerial battle with Dorn ramming his plane into Snowden's ship, but not before he has parachuted to safety. Before dying, Snowden confesses to Kansas and clears Jean of all charges.

[Editor's Note: At the conclusion of each chapter Hawks would give a flying lesson, using a mock-up plane with a small boy at its controls.]

CHAPTER TITLES

1. **The Howl of the Wolf**
2. **The Web Tangles**
3. **Enemies of the Air**
4. **In the Hands of the Law**
5. **The Crack-up**
6. **The Dark Hour**
7. **Wings of Destiny**
8. **Battle in the Sky**
9. **The Great Flight**
10. **Whirlpool of Death**
11. **The Haunted Mill**
12. **The Lost Trail**
13. **The Net Tightens**
14. **Vengeance Rides the Airways**
15. **Retribution**

L. to R. Mickey Rentschler, Catherine Hughes, Grant Withers

Written Specially for TEMI by JAMES A. STRINGHAM

BASED ON KING FEATURES NEWSPAPER CARTOON STRIP
By EDDIE SULLIVAN and CHARLIE SCHMIDT

Grant Withers and Adrian Morris may well have suspected that they were back at Mascot when Universal brought them together in a second serial. (See THE FIGHTING MARINES in TEMI #5 and #6.) Consider these typical elements of a Mascot mystery thriller found in RADIO PATROL:

The Company: The Wellington Steel Works, where Wellington sponsors John P. Adams in his efforts to perfect . . .

The Invention: A flexible bullet-proof steel which could revolutionize warfare. Officers Pat O'Hara (Withers) and Sam Maloney (Morris) head for the Wellington plant after . . .

The Warning: to Police Headquarters that Adams' life is in danger. O'Hara and Maloney are particularly concerned as they both know . . .

The Kid: Pinky (Mickey Rentschler), Adams' son. When the inventor is murdered, he becomes heir to the priceless formula which is contained in . . .

The Papers: which disappear at the time of the murder. Chief suspect in the shooting is . . .

The Fugitive: Selkirk (Max Hoffman, Jr.) is arrested for Adams' murder. O'Hara finds him at the scene of the crime after he has hidden the papers. Investigation establishes that he is a former employee of Harrison (Gordon Hart) an unscrupulous rival also seeking the secret of the steel process. Selkirk is released on a writ of habeas corpus in the first episode, and is then pursued by the police and two rival criminal groups. Seeking to establish his innocence is . . .

The Relative: Heroine Molly Selkirk (Catherine Hughes), his sister (usually a daughter in the Mascots), who is working as a secretary under an assumed name to find the papers and clear him of the murder charge.

Missing, however, was the sinister, masked master villain of the Mascots. Instead, we were offered Frank Lackteen as Tahata and Dick Botiller as Zutta, supposedly representatives of an Asiatic government seeking the formula. Their slave was Franklin (Leonard Lord) who seemed to spend all his spare time in a sarcophagus. Each episode saw the lid wobble off on poorly concealed wires and Franklin respond to the hypnotic commands of Tahata. Harrison's gangsters also kept the action moving.

The killer seemed ever present in the Wellington laboratory. When the plot brought the principals back to the location - to search for the papers, reconstruct the crime, whatever - a shot would ring out and another suspect was removed from the list.

Good location work in a steel mill was in the Mascot manner, as was a final episode which tied up *most* of the loose ends. Franklin was Tahata - and vice versa - as a result of Franklin's hypnotic powers. Franklin (the criminal) died in the lab. There, the device controlling the murder weapon was revealed and the killer was unmasked and died in his own trap.

Finally, there was:

The Animal: Pinky's dog, a large shepherd named Irish, played by a large shepherd named Silver Wolf.

The cast included Montague Shaw, Harry Davenport, Wheeler Oakman, Jack Mulhall, and Earle Dwire. Wyndham Gittens, Norman Hall, and Ray Trampe did the screenplay, which was directed by Ford Beebe and Cliff Smith.

CHAPTER TITLES

1. **A Million Dollar Murder**
2. **The Hypnotic Eye**
3. **Flaming Death**
4. **The Human Clue**
5. **The Flash of Doom**
6. **The House of Terror**
7. **Claws of Steel**
8. **A Perfect Crime**
9. **Playthings of Disaster**
10. **A Bargain with Death**
11. **The Hidden Menace**
12. **They Get Their Man**

[Editor's Note: If this face-to-face confrontation between Pegleg (left) and Kit Carson had actually taken place in chapter one, there would have been no need for the 14 subsequent episodes.]

A Cinematograph By

JON TUSKA

Executive Editor, VIEWS & REVIEWS Magazine

(Continued from Page 148)

CHAPTER TITLES

1. Doomed Men
2. Condemned to Die
3. Fight for Life
4. The Ride of Terror
5. The Path of Doom
6. Rendezvous with Death
7. The Killer Stallion
8. The Devil's Nest
9. Blazing Peril
10. The Black Raiders
11. Foiled
12. The Warning
13. Terror in the Night
14. Crumbling Walls
15. Unmasked

THE CAST

Kit Carson . . . . . .Bill Elliott
Carmelita Gonzales . . . . . .Iris Meredith
Arthur Mitchell (Pegleg). . . . . .Trevor Bardette
Lt. David Brent . . . . . .Richard Fiske
Andy Gardner. . . . . .Bobby Clark
John Baxter . . . . . .LeRoy Mason
Pierre . . . . . .Olin Francis
Tennessee . . . . . .James Craig
Dr. Parker . . . . . .Francis Sayles
Winchester . . . . . .Kenneth MacDonald
Drake . . . . . .Dick Curtis
Natchez . . . . . .Richard Botiller
Jim Stewart . . . . . .Hal Taliaferro
Ma Stewart . . . . . .Flo Campbell
Capt. Gilbert . . . . . .John Tyrrell
Don Jose Gonzales . . . . . .Francisco Moran
Broken-Hand Fitzpatrick. . . . . .Hank Bell
Juanita . . . . . .Irene Herndon
Thor . . . . . .Ernie Adams
Higgins . . . . . .Stanley Brown
Bill Cooper . . . . . .Art Mix
Red . . . . . .Jack Rockwell
V.P. of the United States . . . . . .Edward LeSaint
Colonel Martino . . . . . .Martin Garralaga
Running Wolf. . . . . .Iron Eyes Cody
Henry Clay. . . . . .Robert Fiske

PART TWO / *THE STORY*

The basic story line to OVERLAND WITH KIT CARSON is elemental and, for a serial, adequate. Stewart's Post is the farthest the white man has penetrated into the vast riches of the West. The Indians, led by Chief White Eagle, have been given guns, ammunition, and fire-water by Pegleg and his Black Raiders, and turned by them into war-like savages preying upon the convoys of new settlers and on the men at the Post.

In chapter one, Washington, following reports as to the trouble in the Western states, sends Lieutenant Brent to Stewart's Post to persuade Kit Carson to help end Pegleg's reign of terror. At the Post, Kit meets and is attracted to Carmelita, adopted daughter of Don Jose Gonzales, a rich landowner in the district. Pegleg dispatches two of his raiders to kill Brent before he meets Carson, but they are subdued in a fight with Brent, who is joined by Kit, and locked up in a storehouse. Pegleg, who, of course, lives at the Post (posing as a respected citizen), engineers their escape, knocking Carmelita unconscious in the process. Wagons, in the meantime, bearing settlers en route to the Post are entering Saw Tooth Pass, where the Raiders have planted a charge of dynamite to cause an avalanche. Kit and Brent, in pursuit of the escaped Raiders, come upon the trap. Kit, in an attempt to get the train to turn back, is caught, seemingly along with the wagons, in the mountain-slide.

Chapter two shows Kit hiding beneath a boulder, and the wagon train losing only a few wagons in the slide. The Black Raiders are routed by the settlers and Brent joins them with one of the Raiders in tow. Pegleg slays the prisoner before he can talk. Carson finds Winchester, a gambler, unconscious and Carmelita trussed up in Doc Parker's office, her ring with the family crest missing. John Baxter and Arthur Mitchell are trapped by hostile Indians and the Black Raiders at the Trapper's Rendezvous. Kit and Brent and their men join them in their fight against the Indians and Raiders. Brent is wounded. While Kit is assisting Brent, a flaming cart hits their ammunition wagon and a deafening explosion ensues. The third episode finds Kit and Brent escaping. Kit stampedes the enemy's horses to end the battle and captures one of the Raiders, Red, who had been caught in the first chapter, and he tells Kit and Brent that Pegleg has sent Natchez to buy steel for guns in Santa Fe. Kit and Brent head for Santa Fe, fight with the Raiders, and while they prevent them buying more steel thru the commandant Colonel Martino, the Raiders make off with what they have acquired. Kit, pursuing the Raiders, learns that Pegleg's henchmen have kidnapped Carmelita, and he speeds up the pursuit, catching up to the Raiders on a bridge spanning a deep gorge. The strands of the bridge part as Kit wrestles with one of the Raiders. Kit and the Raider are seen plunging to their deaths.

A pitched battle between trappers and the Black Raiders, who have kidnapped Captain Gilbert and his company.

In chapter four, Kit is miraculously saved when, by means of special effects and expert stunting, he lands on a ledge. He again takes up pursuit of the Raiders while Brent circles around the chasm. Carmelita escapes from Red and ties him up, joining Kit in a gun battle with the Raiders after he has thrown the packs of gun steel over a cliff. Once back at the Post, Kit meets with the trappers. A magnificent over-head shot of Pegleg, used periodically thruout the course of the serial, shows him riding his killer horse Midnight up a winding canyon trail to the hide-out. He dispatches the Raiders to intercept a shipment of munitions being convoyed by Don Jose Gonzales. The Indians circle the convoy, the Raiders swooping down a high sand dune, in exciting action footage. Kit and his men arrive. The Raiders make off with the wagons, Kit jumping onto one of them, only to be knocked unconscious and left to hurtle over a canyon wall. Chapter five has Kit escape from the wagon, but too late to save the rifles and munitions. Journeying to the Trapper's Rendezvous, Kit is engaged in combat with Natchez, disguised as a trapper, and shoots the gun out of his hand. Natchez hurries away to join Drake who is convoying the guns to the Indians while Kit learns of their intended meeting place thru some friendly Arapahoes at the Rendezvous. He heads them off with his men, only to come upon Carmelita, who was on her way back to the Post, and Natchez deploys his men to stampede a herd of buffalo at Carson and the girl, who are running to safety across the desert floor. They appear to be crushed beneath the stampeding animals. (The buffalo herd, like the tribes of Indians, were used thru arrangement with the U.S. Government, the Indians coming from the reservations in Arizona, the buffalo from a nearby Government preserve. This footage of the rumbling buffalo herd is some of the most impressive in the serial.)

* * *

At the wind-up of chapter seven, Pegleg sends Midnight to lead a stampede of wild horses. Brent falls and Kit goes to his aid. The two disappear in a cloud of dust, as the thundering hooves charge over them. Chapter eight finds Kit diverting the stampede riding bare-back atop Midnight (by means of a very thin bridle, barely perceptible to the camera), and turning the herd. Believing someone at Stewart's Post to be Pegleg, and seeing Pegleg riding cross-country (the one and only time in the serial Pegleg is shown taking off his leather and metal leg), Carson hurries there in hopes of heading him off.

The feverish drama of Pegleg's bid for supremacy reaches its height in chapter fourteen. Stewart's Post falls under siege from a raid by Drake and his men. Kit and the trappers, returning to the Post, rout the Raiders, capturing one of them, Bill Cooper, whom they had captured in the first episode, but who, nonetheless, can convince Kit that he knows nothing and has just joined the Raiders. Kit changes clothes with him and is released from prison by Pegleg, with a horse saddled, and instructions as to where to meet the other Raiders. Kit does as he is told, and is led to Raider's Valley. Pegleg arrives and executes Drake for the unwarranted raid on the Post, with Midnight stamping him to death. Cooper suddenly appears and tells Pegleg of Carson's deception. Silhouetted against the vats of molten metal, the flames flickering against the walls of the cave, Pegleg shouts for his men to kill Kit Carson. Firing his gun into the water barrels above the vats, Pegleg causes an explosion which, seemingly, brings down the roof of the cave atop Kit, the whole chamber sprayed with white-hot iron.

The final episode is a sad experience, for it marks the end of Pegleg's quest for dominion. But more, he is defeated, not so much by Kit Carson, who as serial heroes in general, is sort of legend of the American frontier, nor by the trappers or soldiers, rather by the stupidity and bungling of his own men. Like Greek tragedy, his doom is fore-ordained, his mortal sin that he should have had to depend on men to realize his dream of empire. Unhurt by the explosion, Kit gropes his way from the cave, mounting Pegleg's stallion, Midnight, and breaking him to his will, while the Raiders have set off to the Post for a showdown, Pegleg admonishing them, that "All of them," the trappers and settlers, "All of them, we shall wipe out," thus falling back, for only a moment, into Mitchell's phony French accent. Kit upon arrival at the Post has Mitchell, Baxter, Doc Parker, Winchester, Tennessee, and Stewart brought to the feed barn and confronts them with Midnight. Only Mitchell knows no fear. When a light is shot out, Mitchell attempts to spirit Carmelita away, thinking that she can identify him, because earlier that evening he flung a knife at her from a darkened doorway. His beard is pulled off, his scars apparent, but he pushes Carmelita into Kit and races from the Post atop Midnight. Brent and his men subdue the Black Raiders, while Kit pursues Pegleg, shooting Natchez from his horse, and tackling Pegleg. Kit is knocked to the ground but, before Pegleg can fling his knife at Kit, Midnight, trained by Pegleg to kill, tramples him to death. The serial ends with Kit and Carmelita on their way to Santa Fe.

Kit Carson, Carmelita, Winchester and Doctor Parker at the Trapper's Rendezvous.

(L. to R.) Andy Gardner, Kit Carson and David Brent. Behind them is Carson's pinto.

PART THREE / *EPILOGUE*

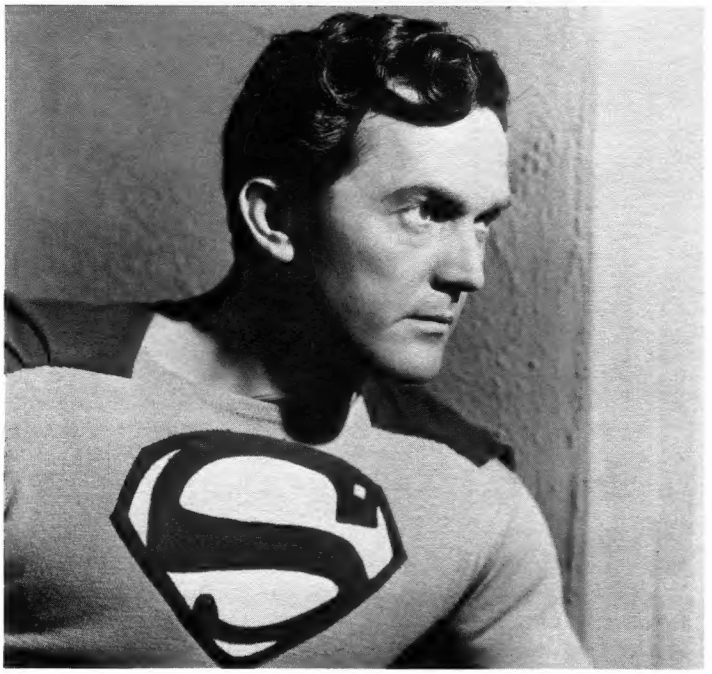
The scale on which most of the events just detailed were shot renders to them a credibility that might otherwise be denied. The serial, as a result, has an epic quality usually beyond the range of both budgetary and production capabilities at Columbia at that time. Following as it did the extremely successful THE GREAT ADVENTURES OF WILD BILL HICKOK (Col., '38), it confirmed Bill Elliott as a first-rate action star and led to his eventual ascent to a degree of popularity which, at its height, rivalled that of William Boyd and Gene Autry, both of whom made completely different kinds of Westerns.

Released in August, 1939, and re-issued theatrically in February, 1951, OVERLAND WITH KIT CARSON thrilled two successive generations of Americans. But, when all is said and done, the narrative of the film, its visual excitement, and the artistry of its fine craftsmanship still owe much to Trevor Bardette, who advanced the art of the serial in general, and of this serial in particular, by giving to his performance a quality "greater than life." Just as by an irony of fate, Satan emerges the awesome hero of Milton's "Paradise Lost", so Pegleg, and not Kit Carson, is the most memorable figure in OVERLAND. To Bardette, most of all, OVERLAND owes its status as one of the finest serials in the history of the American Western cinema.

Beyond the acting, however, mention should be made of the epic nature of the theme itself. In its breadth OVERLAND attempted to capture, if not directly then by suggestion, the whole history and mythology of the frontier and placed these into a moral conflict of forces, of right against wrong, darkness against light, that raised the contours of this serial above the story, and above even history itself, stretching into the very substance and tension of the meaning of human life. The same sadness grips the viewer at the conclusion of OVERLAND, as at the conclusion of "Moby Dick", when the protagonists have vanished, but the violence and fury of their clash somehow echoes in the stillness that follows. The music stays in the mind, the visions of Pegleg and his mad dream of empire reverberate with a fascination that tempts one to begin again at the beginning and watch the whole drama repeat itself.

[Editor's Notes: Photos on pages 164 and 165 courtesy of Screen Gems. Jon Tuska has included an excellent cinematograph on the best eight sound serials produced by Mascot Pictures in the current (Vol. 3, Issue 1) VIEWS & REVIEWS Magazine. The Price is $1.25, and the address: The Clark Building, 633 W. Wisconsin, Suite 403, Milwaukee, Wisconsin 53203.]

REMINISCING WITH KIRK ALYN



Kirk Alyn was the lead hero in six serials: DAUGHTER OF DON Q ('46), SUPERMAN ('48), FEDERAL AGENTS VS. UNDERWORLD, INC. ('49), ATOM MAN VS. SUPERMAN ('50), RADAR PATROL VS. SPY KING ('50), and BLACKHAWK ('52).

All the flying sequences for SUPERMAN were scheduled to be shot in a single 12-hour session. Here's what happened, quoting Alyn:

Director Spencer Gordon Bennet had planned a smooth sequence of events which he hoped would require just one take. The script called for SUPERMAN to detect with his X-ray eyes a bomb planted on the wing section of a large airliner in which Lois Lane and Jimmie Olson were passengers. Reporter Clark Kent was to change into the SUPERMAN uniform, streak alongside the plane, take the bomb from the wing, throw it into a lake, then wave reassuringly to his friends on the plane as he banked for the return flight.

But it didn't quite come off that way.

In order to give the impression of speed and swift passing clouds, a wind machine and a smoke pot were rigged up just beyond the spot where I was suspended on wires by the side of the make-believe plane. Just when the camera moved in for the close-up, it became obvious that the wind maker was too close to the smoke maker. The smoke being wafted back was loaded with small sparks, a half dozen of which whooshed under my chin and down under the edge of the steel breast plate (snugly fitted under my blue jersey uniform). I kept slapping at my chest but it was impossible to get at the cinders. So I yelled bloody murder, "Get me down and put out the blaze." They did, and poured a pitcher full of water down over my badly singed chest.

The morning after the flying scenes everyone gathered to see the rushes (previous day's filming). It was wonderful to see the Man of Steel nose-diving and banking around with the greatest of ease . . . But . . . THERE were the wires, plain to see! And all too obviously they were holding up the mighty SUPERMAN.

When the lights came on, a lot of faces were bright red, and (producer) Sam Katzman's voice was loud and clear. The whole special effects crew was fired summarily for not having done their homework by pre-testing invisible wiring. We all went into a huddle to work out a better way to fly.

These and other bits of intelligence come from Kirk Alyn's book "A Job for Superman!". The main section of the book concerns the six serials in which Alyn appeared. Also he alludes to facets of his career in show business which preceded the cliff-hangers — plus his experiences in feature films.

TEMI's editor spent an hour at HOUSTONCON '71 on June 19th talking with Kirk. You can sum him up as a congenial person, and not without wit. Much of what he reminisced about is contained in his book (118 pages with over 70 serial stills). Of particular interest was his explanation why, during a melee, the participants never lost their hat. The long shots of a fight scene were usually filmed first, in one take, and invariably with stuntmen. (He paid warm tribute to Dale Van Sickle and Tom Steele who doubled for him when the going got rough.) Then the close-ups followed, using the cast regulars. If during a fight sequence (long shot) hats were dropped all over the place, it would be near impossible for the director, when restaging the action, to match the close-ups to the exact moment each hat was "lost". Too, a hat served well in concealing the fact a stuntman was filling in for an actor. Thus the only solution was to keep hats securely anchored.

Kirk mentioned he did not need a stuntman for the two "Superman" serials simply because he was not involved in any fights (he acknowledges knocking a few heads together). Had he engaged in a fight, it would have taken only one blow by the Man of Steel to leave his antagonist with, at best, a fractured jaw. Spencer Gordon Bennet was Kirk's favorite director. His praise was enthusiastic. Incidently, Bennet is a regular reader of TEMI and a story about him is forthcoming. Much deserved, since he directed 38 "sound" chapter-plays (approximately 16% of the 231 serials produced between 1929-1956).

Mention of "A Job for Superman!" in TEMI was neither paid-for, nor solicited, by Kirk Alyn. The experience of talking with Kirk proved pleasant and memorable; and, his book (almost an autobiography) is, indeed, enjoyable reading, while the pictures are an excellent selection. These are the "reasons why" for this essay. If interested in purchasing an autographed copy of the book, send $4.00 (includes packaging and postage) direct to Kirk Alyn, P.O. Box 1362, Hollywood, California 90028.

Kirk Alyn as BLACKHAWK stops Zon Murray from striking John Crawford.

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

TEMI / EDITOR & PUBLISHER • ROBERT M. MALCOMSON
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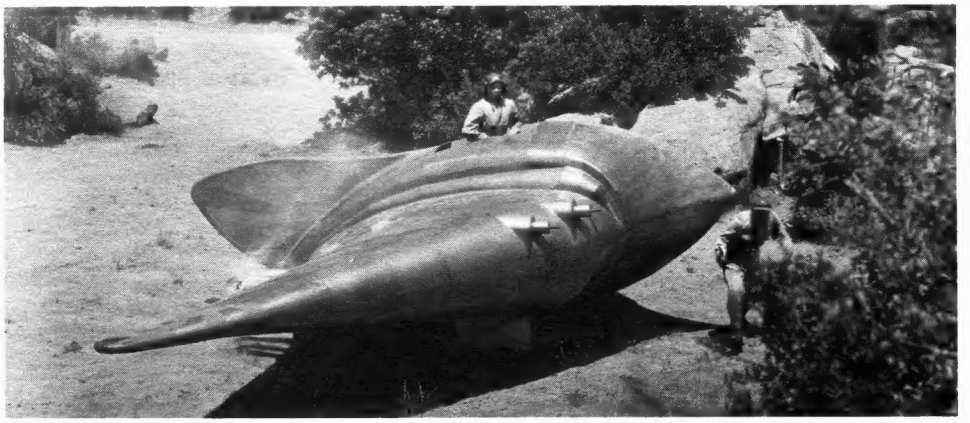

Above is the "Falcon" in KING OF THE MOUNTIES (Rep., '42). Note Japanese markings on wing tips. In 1951 it returned (below) as the "Bat" in FLYING DISC MAN FROM MARS. Observe "rising sun" behind Gregory Gay (pointing), who flew the aircraft from Mars!

CONCERNING TEMI #11

The only error I was able to detect was in the cover caption (pg. 137). You incorrectly described this sequence from RADAR MEN FROM THE MOON as a "plate" shot. Howard Lydecker (head of Republic Pictures' special effects department) rarely relied on rear screen projection for his models. This particular sequence is actually shot outdoors, as were all the flying shots of *The Rocket Man* and *Captain Marvel* models. Much of the success of Lydecker's miniature work is due to his early realization artificial studio lighting can never stimulate sunlight. Sunlight also creates longer and more distinct shadows which make models appear as larger and authentic images on film. Since bright sunlight increases depth of field, Lydecker realized a miniature in flight placed only 10 or 15 feet directly between an actual landscape (or horizon) and a camera lens would defy the viewer's sense of perspective. The perfect illusion is achieved because the captured image is two-dimensional when projected, thus making it literally impossible to gauge its size or how far away it is in respect to the landscape below. Therefore, a two-foot long model only 12 feet from the camera may appear to be a 50-foot long rocket ship that is 1/8th of a mile away.

For the landing and take off sequences, he arranged sand and rocks and miniature trees outdoors. What made these shots so effective was the shadow of the approaching craft rippling over what appeared to be a boulder strewn desert.

Lydecker used rear screen projection largely for boats and submarines surfacing in studio tanks. And he used it for model airplanes, except for the crash sequences. In ADVS. OF CAPTAIN MARVEL and KING OF THE ROCKET MEN it was only employed when live actors were suspended by wires for close-up shots. In DARKEST AFRICA (pg. 78) rear screen projection was used *once* with a flying model (a Bat-Man flying thru what was supposed to be a mist-filled mountain pass) and *once* with a life-sized dummy (where a Bat-Man takes to flight from the balcony of Dagna's palace).

Even Lydecker's miniature waterfalls, dams, etc. were constructed and filmed in natural sunlight to attain realism. Of course, much of the model work was enlarged via plate projection with actors standing in the studio "foreground".

Val Warren
Fishkill, N.Y.

Kudos again except . . . I must take umbrage with your technical description of the gorgeous front cover shot. The rocket ship was photographed in natural environs and *not* in front of a process plate. Note the perfect natural sunlighting and shadow formation on both the miniature and the real foreground plus the distorted shadow of the miniature falling on the rock mid-way between the lower center and extreme right of the photo. The miniature was undoubtedly closer to the camera than it appears and realism is made perfect by keeping the ship and its contrail entirely in the clear against the cloudless sky. What seems unfortunate is that this particular shot, to the best of my recollection, never appeared in the film and must have been staged merely for still purposes. There were, however, numerous other equally spectacular setups involving the miniature rocketship — particularly depth of field shots such as when the two policemen and their patrol car are seen departing the landing field while the miniature takes off in the foreground. Lydecker rarely used plates for photographing miniatures, altho some of this is very apparent with the semi-disc in KING OF THE MOUNTIES (repeated in FLYING DISC MAN FROM MARS). It is also a firm belief of mine that most serial watchers are unaware that virtually all shots of planes in flight in the Republics are miniatures and not the real thing.

Woody Langley
Studio City, Calif.

It is not Nelson McDowell, but rather Eddy C. Waller as Brenda's attorney on page 143.

William John Ryan
Bronx, N.Y.

[Editor's Note: Correct! Writer Jim Stringham didn't make the Waller goof. Jim is going to think the editor is trying to sabotage him.]

THE IRON CLAW

I am very sure that it was Dave O'Brien as THE IRON CLAW (pg. 86) until the unmasking, tho reader D. Victorek does not include this title among O'Brien's serial credits on pg. 33. If you have the opportunity to view this serial again, watch the fights and gestures of "The Claw" and compare them with O'Brien's other fights.

Don Bailey
Baltimore, Md.

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PREVIEWS OF COMING ATTRACTIONS

Thanks to DARYL DAVY for taking the time to screen the preview and put into words what he saw. ***Title cards are in italics.***

ADVENTURES OF THE FLYING CADETS

RUNNING ON PIER: L. to R. Billy Benedict (Zombie), Johnny Downs (Danny), Ward Wood (Scrapper) and Bobby Jordon (Jinx). They secure their own speedboat to pursue Nazi agents. When the cadets close in, the enemies hurl a grenade as the boat rushes headlong into a buoy.

Action: Fighter plane dives at camera. Various military planes in tight formation.

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Action! Mass parachute jump. Hero's parachute becomes tangled on tail of plane. Boys on ground look skyward: "What's 'Scrapper' up to?" "He's going to try to rescue the soldier!"

Cut to: Bi-plane directly below the troop transport. Armstrong yells to pilot: "Nose up and cut the shrouds with your propeller!" "All right, sir, hang on! Here we go!"

[Editor's Note: Chris Collier of Australia points out that this sequence, plus the soldier boarding the bi-plane, were lifted from the Abbott and Costello feature, "Keep 'Em Flying."]

Cut to: Military Academy. Hooded villain (The Black Hangman) holds gun on Colonel. "Now that I have told you of the chart, I must see that you do not live to tell your friends!" "You expect to get rid of me, the way you did Hill!" (He throws ashtray at villain. Shots ring out.)

Cut to: Interior, transport plane. Villain holds boys at gunpoint. Throws parachutes out open door. "Now you follow it!" The response: "Are you kidding?!!" (Boys jump villain, violent struggle ensues. Plane goes into crash dive.)

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